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Terrance Lindall
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This is number of 100 Copies signed by Terrance Lindall

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Terrance Lindall (born 1944) is an American artist and the co-director and chief administrator of the Williamsburg Art and Historical Center in Brooklyn, New York. He is the Chairman of the Williamsburg Circle of International Arts & Letters.

Born in Minneapolis, Minnesota, Lindall attended the University of Minnesota and Hunter College in New York City, graduating from the latter in 1970 with degrees in Philosophy and English.

This book summarizes his lifetime career in promoting John Milton's Paradise Lost with publications and events seen by millions around the world.

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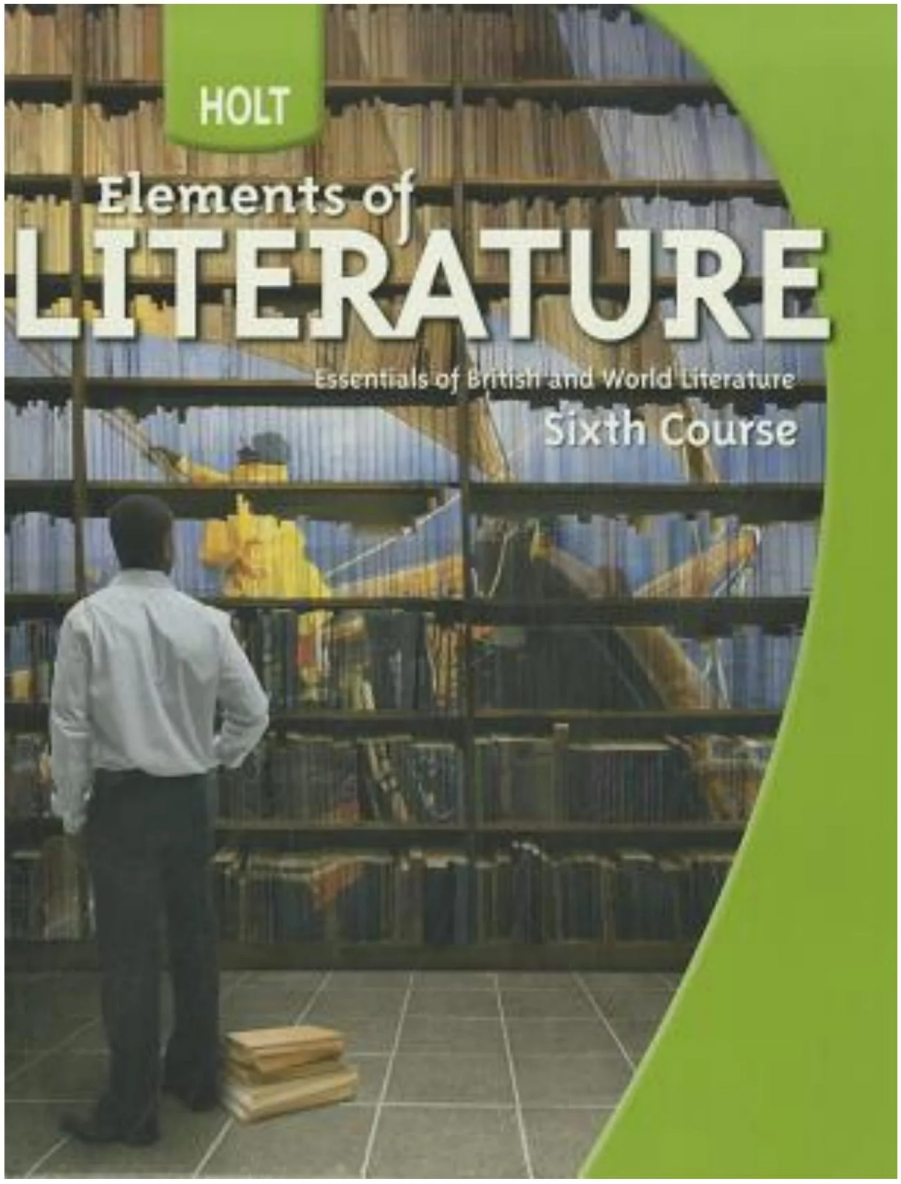

Holt Elements of Literature: Student Edition Grade 12 British Literature, Sixth Course 2009, is a celebration of English literature while acknowledging the influence of other cultures and dynamics of cultural change.

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PROGRAM AUTHORS continued

Critical Encounters in High School English: Teaching Literary Theory to Adolescents and co-author of *Teaching Literature to Adolescents*. Her most recent book, *Reading for Themselves*, explores the use of extracurricular book clubs to encourage adolescents to read for pleasure. Dr. Appleman was a high school English teacher, working in both urban and suburban schools. She is a frequent national speaker and consultant and continues to work weekly in high schools with students and teachers.

Leila Christenbury is a former high school English teacher and currently professor of English education at Virginia Commonwealth University, Richmond. The former editor of *English Journal*, she is the author of ten books, including *Writing on Demand*, *Making the Journey*, and *Retracing the Journey: Teaching and Learning in an American High School*. Past president of the National Council of Teachers of English, Dr. Christenbury is also a former member of the steering committee of the National Assessment of Educational Progress (NAEP). A recipient of the Rewey Belle Inglis Award for Outstanding Woman in English Teaching, Dr. Christenbury is a frequent speaker on issues of English teaching and learning and has been interviewed and quoted on CNN and in the *New York Times*, *USA Today*, *Washington Post*, *Chicago Tribune*, and *US News & World Report*.

Leila Christenbury, Hector Rivera, Sara Kajder, Eric Cooper, and Deborah Appleman

Sara Kajder, author of *Bringing the Outside In: Visual Ways to Engage Reluctant Readers* and *The Tech-Savvy English Classroom*, is an assistant professor at Virginia Polytechnic Institute and State University (Virginia Tech). She has served as co-chair of NCTE's Conference on English Education (CEE) Technology Commission and of the Society for Information Technology and Teacher Education (SITE) English Education Committee. Dr. Kajder is the recipient of the first SITE National Technology Leadership Fellowship in English Education; she is a former English and language arts teacher for high school and middle school.

Linda Rief has been a classroom teacher for twenty-five years. She is author of *The Writer's-Reader's Notebook*, *Inside the Writer's-Reader's Notebook*, *Seeking Diversity*, *100 Quickwrites*, and *Vision and Voice* as well as the co-author (with Kylene Beers and Robert E. Probst) of *Adolescent Literacy: Turning Promise into Practice*. Ms. Rief has written numerous chapters and journal articles, and she co-edited the first five years of *Voices from the Middle*. During the summer she teaches graduate courses at the University of New Hampshire and Northeastern University. She is a national and international consultant on adolescent literacy issues.

Program Consultants

Isabel L. Beck is professor of education and senior scientist at the University of Pittsburgh. Dr. Beck has conducted extensive research on vocabulary and comprehension and has published well over one hundred articles and several books, including *Improving Comprehension with Questioning the Author* (with Margaret McKeown) and *Bringing Words to Life: Robust Vocabulary Instruction* (with Margaret McKeown and Linda Kucan). Dr. Beck's numerous national awards include the Oscar S. Causey Award for outstanding research from the National Reading Conference and the William S. Gray Award from the International Reading Association for lifetime contributions to the field of reading research and practice.

Amy Benjamin is a veteran teacher, literacy coach, consultant, and researcher in secondary-level literacy instruction. She has been recognized for excellence in teaching from the New York State English Council, Union College, and Tufts University. Ms. Benjamin is the author of several books about reading comprehension, writing instruction, grammar, and differentiation. Her most recent book (with Tom Oliva) is *Engaging Grammar: Practical Advice for Real Classrooms*, published by the National Council of Teachers of English. Ms. Benjamin has had a long association and leadership role with the NCTE's Assembly for the Teaching of English Grammar (ATEG).

Eric Cooper is the president of the National Urban Alliance for Effective Education (NUA) and co-founder of the Urban Partnership for Literacy with the IRA. He currently works with the NCTE to support improvements in urban education and collaborates with the Council of the Great City Schools. In line with his educational mission to support the improvement of education for urban and minority students, Dr. Cooper writes, lectures, and produces educational documentaries and talk shows to provide advocacy for children who live in disadvantaged circumstances.

Margaret G. McKeown is a senior scientist at the University of Pittsburgh's Learning Research and Development Center. Her research in reading comprehension and vocabulary has been published extensively in outlets for both research and practitioner audiences. Recognition of her work includes the International Reading Association's (IRA) Dissertation of the Year Award and a National Academy of Education Spencer Fellowship. Before her career in research, Dr. McKeown taught elementary school.

Mabel Rivera, Harvey Daniels, Margaret McKeown, and Isabel Beck

v

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INTRODUCTION TO

Paradise Lost

MILTON'S EPIC

When Milton wrote *Paradise Lost*, his intent was clear: to create literature's greatest epic poem. His allusions to Homer, Virgil, Dante, and a host of lesser epic poets leave no doubt that Milton wanted *Paradise Lost* to encompass and also surpass all previous epics. Milton asserts this bold ambition at the very beginning of the poem, describing its content as "things unattempted yet in prose or rhyme" (line 16). Unlike an **oral epic** or a **primary epic** such as *Beowulf*, which is performed by generations of storytellers, *Paradise Lost* is a **literary epic**, the product of an individual writer.

Milton plants *Paradise Lost* firmly in the epic tradition by following the standard conventions of the form. He begins with an invocation to the Muse; he starts the action *in media res* ("in the middle of things"); and he writes in an elevated style on a grand subject. Milton's unique style and the cosmic scale of his subject help distinguish his poem from earlier literary epics. Milton's epic does not deal with earthly matters, and instead tells a story from the dawn of Creation, depicting a conflict between good and evil. In *Paradise Lost*, the battle is not fought between people, but between Satan and God. Milton's style matches the grandeur of this story. He combines ornate language, complex syntax, blank verse, multiple allusions, and elaborate comparisons called **epic similes**. The result is a text rich in beauty, power and drama, very much the epic masterpiece that Milton so passionately hoped to create.

The Angel Michael Binding Satan (c. 1850), by William Blake.
Harvard University Art Museums, Fogg Art Museum. Gift of W. A. White (1915).

Setting a Grand Stage

Paradise Lost begins in a manner that is traditional for epics: the speaker invokes the Muse and states the subject of the poem. The Muse is traditionally one of the nine Greek goddesses of inspiration. In "invoking" the Muse, the speaker essentially asks the divine being to speak through the poet. In *Paradise Lost*, Milton uses the first sixteen lines—which are one long, complex sentence—to invoke the Muse. Grammatically, the sentence begins in line 6 with the command "Sing, Heavenly Muse." To understand what he wants the Muse to sing about, we must move back to line 1, which is a reference to Adam and Eve's "first disobedience" against God in the Garden of Eden. This story of the act of disobedience, expulsion from Paradise, and the possibility of redemption is what Milton wants the Muse to relate through him. He completes the statement of his subject in lines 24–26, in which he boldly declares that he is going to "justify the ways of God to men." This declaration is Milton's great argument, or theme.

Posing an Ancient Question

If evil exists in a universe ruled by God, why does God allow that evil to exist? This question is what Milton feels he must explain. In exploring this question, the poet attempts to resolve a dilemma that has puzzled people throughout the ages. Milton asserts that God is not responsible for these evils. As he points out in the first few lines, it was Adam and Eve's own disobedient actions that "Brought death into the world, and all our woe" (line 3). Milton argues that Adam and Eve were given a choice—good or evil—and provided with the freedom to make their own decision. According to the poet, it was their choice that allowed evil and its consequences to be unleashed on the world.

Adam and Eve's fateful choice is commonly referred to in Christian theology as the *original sin*, but readers do not need to accept this traditional explanation of evil in order to enjoy the poem or find it thought provoking. The poem is rich enough to provide support for many different interpretations.

Bringing Hope to the Struggle

In "The Fall of Satan" at the beginning of *Paradise Lost*, Milton depicts Satan just after he has been banished to Hell. According to the poem, God purposely decides to let Satan escape and establish himself on Earth so that goodness can triumph. Milton argues that goodness can only be true goodness if it results from a struggle to overcome evil. Therefore, by releasing Satan to do his evil work, God gives human beings something to fight against, a struggle that can allow them to be redeemed. Milton's view of life is heroic and optimistic. He suggests that Adam and Eve's tragic loss of Paradise actually enabled a greater beauty to emerge: the grace of human beings engaged in a noble struggle against darkness. The Archangel Michael tells Adam and Eve how to live in their new imperfect world. Practice good deeds, he says, and patience, temperance, faith, and love, and

> then wilt thou be not loath
> To leave this Paradise, but shalt possess
> A Paradise within thee, happier far."
> —Book XII, lines 585–587

A Dungeon Horrible (1979), by Terrance Lindall.
Yoko Nii Foundation, Williamsburg Art and Historical Center.

Terrance Lindall's art (right) in a high school textbook.
The spread pp. 348-9
Holt Elements of Literature: Student Edition Grade 12
British Literature, Sixth Course 2009

I was surprised and extremely pleased to be included in a high school textbook on English literature for my Milton project. I thought only dead poets and artists ended up there. And my art is opposite William Blake, certainly one of my favorite illustrators!

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William Blake Art

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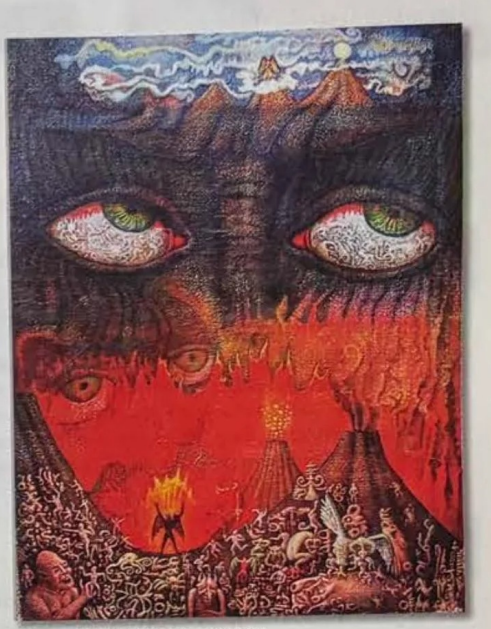

A Dungeon Horrible (1979), by Terrance Lindall.
Yuko Nii Foundation, Williamsburg Art and Historical Center.

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Terrance Lindall Art

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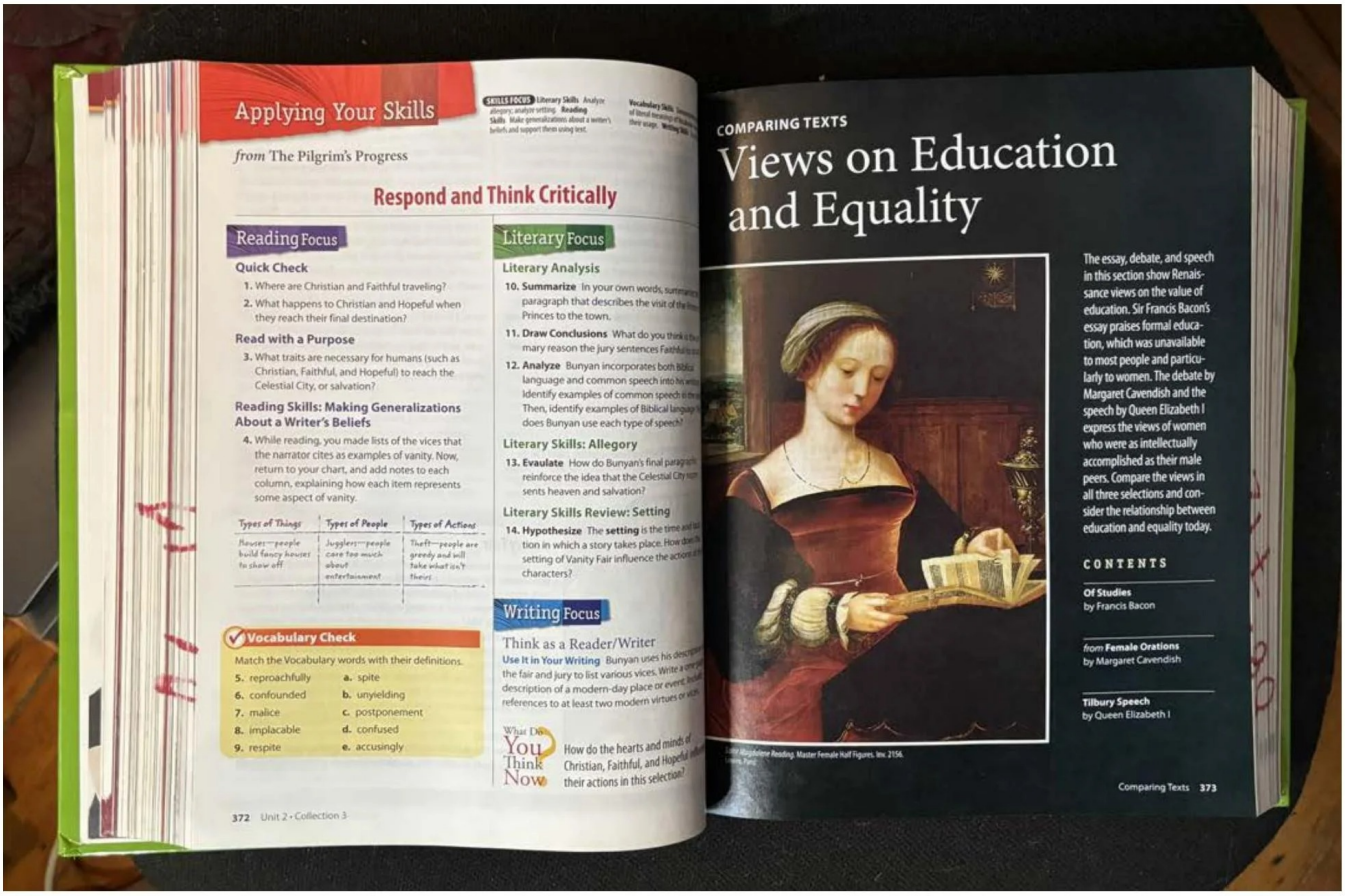

Applying Your Skills

from The Pilgrim's Progress

Respond and Think Critically

Reading Focus

Quick Check

1. Where are Christian and Faithful traveling?
2. What happens to Christian and Hopeful when they reach their final destination?

Read with a Purpose

3. What traits are necessary for humans (such as Christian, Faithful, and Hopeful) to reach the Celestial City, or salvation?

Reading Skills: Making Generalizations About a Writer's Beliefs

4. While reading, you made lists of the vices that the narrator cites as examples of vanity. Now, return to your chart, and add notes to each column, explaining how each item represents some aspect of vanity.

Types of Things	Types of People	Types of Actions
Houses—people build fancy houses to show off	Jugglers—people care too much about entertainment	Theft—people are greedy and will take what isn't theirs

Vocabulary Check

Match the Vocabulary words with their definitions.

5. reproachfully	a. spite
6. confounded	b. unyielding
7. malice	c. postponement
8. implacable	d. confused
9. respite	e. accusingly

Literary Focus

Literary Analysis

10. **Summarize** In your own words, summarize paragraph that describes the visit of the Princes to the town.
11. **Draw Conclusions** What do you think is the mary reason the jury sentences Faithful to
12. **Analyze** Bunyan incorporates both Biblical language and common speech into his writ Identify examples of common speech in the Then, identify examples of Biblical language does Bunyan use each type of speech?

Literary Skills: Allegory

13. **Evaulate** How do Bunyan's final paragraphs reinforce the idea that the Celestial City repre sents heaven and salvation?

Literary Skills Review: Setting

14. **Hypothesize** The **setting** is the time and tion in which a story takes place. How does the setting of Vanity Fair influence the actions characters?

Writing Focus

Think as a Reader/Writer

Use It in Your Writing Bunyan uses his descrip the fair and jury to list various vices. Write a one-pa description of a modern-day place or event. Include references to at least two modern virtues or vices.

What Do You Think Now

How do the hearts and minds of Christian, Faithful, and Hopeful influe their actions in this selection?

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COMPARING TEXTS

Views on Education and Equality

The essay, debate, and speech in this section show Renaissance views on the value of education. Sir Francis Bacon's essay praises formal education, which was unavailable to most people and particularly to women. The debate by Margaret Cavendish and the speech by Queen Elizabeth I express the views of women who were as intellectually accomplished as their male peers. Compare the views in all three selections and consider the relationship between education and equality today.

CONTENTS

Of Studies
by Francis Bacon

from **Female Orations**
by Margaret Cavendish

Tilbury Speech
by Queen Elizabeth I

Comparing Texts 373

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SACRED TEXT

from Philosophy and Spiritual Discipline

from the Bhagavad-Gita

translated by **Barbara Stoler Miller**

Read with a Purpose

Read this excerpt from an ancient poem to discover what advice a god can give to a warrior.

Build Background

The Bhagavad-Gita, or "Song of the Lord," is part of what may be the longest poem ever written—a Hindu epic called the *Mahabharata*. It influenced Mahatma Gandhi (1869–1948), the charismatic social reformer who led India to independence from Britain in 1947. The Gita consists of a dialogue between Arjuna and his charioteer, Krishna. In this excerpt, Krishna, an earthly embodiment of a major god, and the warrior Arjuna argue just before a great battle with Arjuna's relatives. Krishna urges Arjuna to fulfill his *dharma* (sacred duty) by waging battle, but Arjuna hesitates to fight members of his family.

Lord Krishna

When he gives up desires in his mind,
is content with the self within himself,
then he is said to be a man
whose insight is sure, Arjuna.

When suffering does not disturb his mind,
when his craving for pleasures has vanished,
when attraction, fear, and anger are gone,
he is called a sage whose thought is sure.

When he shows no preference
in fortune or misfortune
and neither exults nor hates,
his insight is sure.

When, like a tortoise retracting
its limbs, he withdraws his senses
completely from sensuous objects,
his insight is sure.

Sensuous objects fade
when the embodied self abstains from food;
the taste lingers, but it too fades
in the vision of higher truth.

Even when a man of wisdom
tries to control them, Arjuna,
the bewildering senses
attack his mind with violence. A

A **Literary Focus** **Didactic Literature** What is Lord Krishna's attitude toward wisdom?

Controlling them all,
with discipline he should focus on me;
when his senses are under control,
his insight is sure.

Brooding about sensuous objects
makes attachment to them grow;
from attachment desire arises,
from desire anger is born. B

From anger comes confusion;
from confusion memory lapses;
from broken memory understanding is lost;
from loss of understanding, he is ruined. C

But a man of inner strength
whose senses experience objects
without attraction and hatred,
in self-control, finds serenity.

B **Literary Focus** **Didactic Literature** What is Krishna saying in this stanza about the relationship between material objects and anger?

C **Reading Focus** **Comparing Ideas Across Cultures** According to Krishna, what is the worst thing that can happen to a person? According to the excerpt from the Koran, what is the worst thing that could happen to a person?

Analyzing Visuals

Viewing and Interpreting Discuss the relationship between the image and the text. Consider the background information about the text. How does the image reflect the message and tone of the text? How might the image seem ironic or paradoxical in relation to the text?

Arjuna and His Charioteer Lord Krishna Confront Karna (1820), India.
Edith H. Bell Fund, 1975. Philadelphia Museum of Art.

Holt Elements of Literature: Student Edition Grade 12 British Literature includes international comparative influences

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"All the News That's Fit to Print"

The New York Times

Late Edition

Today, periods of rain, some heavy, gusty breezes, high 65. Tonight, showers, patchy fog, low 64. Tomorrow, humid, additional showers, high 70. Weather map, Page D8.

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ARTS E1-38

'Paradise Lost' In Brooklyn

A costume ball and an art exhibition of some 90 paintings and sculptures honor John Milton's 400th birthday. PAGE E29

Milton Regained: A Helluva Party

By CHARLES McGRATH

JOHN MILTON won't turn 400 until Dec. 9, but a number of institutions have already jumped the gun on celebrating his quadricentenary. The New York Public Library, for example, gave him a show that opened in March, the Morgan Library & Museum opens its exhibition in October, and there has been a yearlong program of lectures, exhibitions and performances at Christ's College, Cambridge — Milton's alma mater and an institution for which he had no great fondness.

It's hard to know what he would have made of the Grand Paradise Lost Costume Ball that the Williamsburg Art and Historical Center in Brooklyn is holding on Saturday evening. His father was a composer, and Milton wrote and played music himself, but as a Puritan he probably took a dim view of dancing. His idea of an evening was a supper of "olives or some light thing," a pipe and a glass of wine.

Nor, despite his fond depiction of marital love in "Paradise Lost," was Milton much of a ladies' man. His first wife found him so sullen and gloomy that she left him for three years. His second and third wives he turned into drudges and amanuenses.

Continued on Page 31

A sculpture of John Milton by Arthur Kirmss.

Milton Regained: A Helluva Party

From Weekend Page 29

Samuel Johnson said of Milton that "there appears in his books something like a Turkish contempt of females."

On the other hand, Milton might have been fascinated by the art exhibition the Williamsburg center has installed in his honor: some 90 paintings and sculptures by 70 artists, including Rich Buckler and Amin Gulgee.

Milton was blind when he wrote "Paradise Lost" and composed it in chunks in his head. He would wake every morning calling for one of his daughters to come and "milk" his brain. But despite his blindness, or perhaps because of it, his poem is full of visionary detail, the stuff of fantasy and science fiction — the crystal parapets of heaven, with the pendant universe hanging from a golden chain; the sulphurous halls of Pandemonium; the "thrice threefold" gates of hell circled with fire and guarded by gruesome monsters right out of a horror movie. At times Milton's Satan resembles a flying, shape-changing superhero, and indeed he is depicted exactly that way — caped and masked and on the cover of a comic book — in one of the paintings on display.

'Paradise Lost' as both art exhibition and costume ball.

The show has been lovingly put together by Yuko Nii, the founder, and Terrance Lindall, the executive director, of the Williamsburg Art and Historical Center, who have turned its headquarters, an 1880 bank building next to the Williamsburg Bridge, into a Miltonian jumble, an earth-bound pandemonium.

On the first floor there's Japanese porcelain, some 17th- and 19th-century illustrated editions of "Paradise Lost," a 17th-century Torah opened to Genesis, a portrait of Disraeli and a case containing a 19th-century British colonel's uniform, complete with regimental pouch and ceremonial sword. "Paradise Lost," for all its capaciousness, doesn't exactly mention either Disraeli or the British Army, but these exhibits are in honor, Mr. Lindall said, of the people who gave us English, the language Milton wrote in.

In a room at the back are some of the Bosch-like illustrations Mr. Lindall painted for his own prose synopsis of "Paradise Lost." A couple of them have also been used in textbooks or in contemporary editions of Milton.

Mr. Lindall said he considered himself among the "top five best-known illustrators of Milton in the world," and part of the great tradition that includes William Blake, Henry Fuseli, Gustave Doré and even (though his Milton work was inferior) Salvador Dali. Mr. Lindall's Milton illustrations were first published in Heavy Metal magazine, where, come to think of it, Blake, Fuseli and Dali could also have appeared had they only lived long enough. They might have drawn the line, though, at working, as Mr. Lindall also did, for the comic books Creepy, Eerie and Vampirella.

On the second floor, just up the stairs from an Orin Buck painting of Adam and Eve reading from TV Guide while Satan tempts them with a portable television, is a gallery of contemporary artists' responses to "Paradise Lost," and there is still more artwork on the third floor, which in the old days used to be a ballroom where the Vanderbilts and Havemeyers came to dance. The arrangement seems to be that the higher up you go in the building, the less explicitly the work is tied to Milton. On the third floor, for example, is a piece by Estelle Levy that consists of an open suitcase populated with little skulls riding on top of silver whistles. Something that Satan might have carried on his travels?

With the exception of some lovely abstractions by Ms. Nii, who was an acclaimed painter before she bought the bank building and became a full-time arts administrator, most of the paintings are at the visionary/fantastical end of the spectrum. To judge from them alone, you might guess that "Paradise Lost" was a poem that involved the ingestion of psychedelic substances and that made particular mention of giant eyeballs and naked female breasts.

But of course that's what makes great poems great: they're open to multiple interpretations. At this show there is even a painting in which Satan announces: "Getting knocked out of heaven was just a stepping stone. Now I have a better job and my life is full of opportunities." As Johnson wrote: "Milton's delight was to sport in the wide regions of possibility; reality was a scene too narrow for his mind. He sent his faculties out upon discovery, into worlds where only imagination can travel."

Mr. Lindall, who was born in Minneapolis and has loved Milton ever since his undergraduate days at Hunter College, can seemingly channel the poet and is a particularly ingenious interpreter both of "Paradise Lost" and of art inspired by it. "I know how Milton thinks," he said, and, quoting from the poem at length in his lingering Minnesota accent, he pointed out how this painting referred to Satan's flight through chaos and into eternal night, and that one was about all the ways we have continued to ruin paradise. A couple of times, though, he more or less threw up his hands. "That's a very difficult one," he said at one point. "You can interpret it however you want."

The last time the Williamsburg Art and Historical Center held a costume ball was in 2003, for a show of Surrealist art. Some 400 people showed up, some in elaborate get-ups — as brides, devils, mad hatters, walking clipper ships — and some in next to no costume at all. One woman, who looked like a denuded Chia pet, wore only white body paint and some strategically placed divots of grass.

At the "Paradise Lost" ball, which will feature various ceremonies and recitations in honor of Milton as well as wine, beer and dancing to a 12-piece swing band, Mr. Lindall said he wouldn't be surprised to see numerous couples dressed (or not) as Adam and Eve in both the pre- and post-lapsarian state. "But you never know until they show up," he said.

Ms. Nii said: "The last time, we stopped traffic on the Williamsburg Bridge. We hope that happens again."

Illustration for "Paradise Lost" by Terrance Lindall, executive director of the Williamsburg Art and Historical Center, at the center's new exhibition in honor of John Milton's 400th birthday.

Variation on Milton: Rich Buckler's "Salvador Dali in Paradise."

Happy 400th

"Celebrating John Milton's 400th Birthday," a festival including music, drama, art exhibitions and special events, will open on Saturday at 8 p.m. with a costume ball at the Williamsburg Art and Historical Center, 135 Broadway, at Bedford Avenue, Williamsburg, Brooklyn; tickets, $40, $20 for students and 65+. On Sunday at 2 p.m. a reading and a tour of the art exhibition will be given by the poet S. Dorsd; suggested admission, $5. The festival will run through Nov. 2. (718) 486-6011; williamsburgac.net. Gallery hours: Saturdays and Sundays, noon to 6 p.m. Suggested admission, $7, free for those under 13.

I created the largest 400th birthday party for John Milton in the world. It incorporated many contemporary artists with a grand gala covered by the New York Times 2008

- The average daily circulation was **approximately 1.1 million copies.**

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On Youtube:

Lindall Reads Paradise Lost

https://youtu.be/uwngvX_mqlw?si=GTJIsCCNHC637kzV

More than 126,000 views

Lindall's Expulsion of Adam and Eve

https://youtu.be/GiCB54VRVdc?si=ZJnFaypWoGvyXqIz

More than 36,000 views

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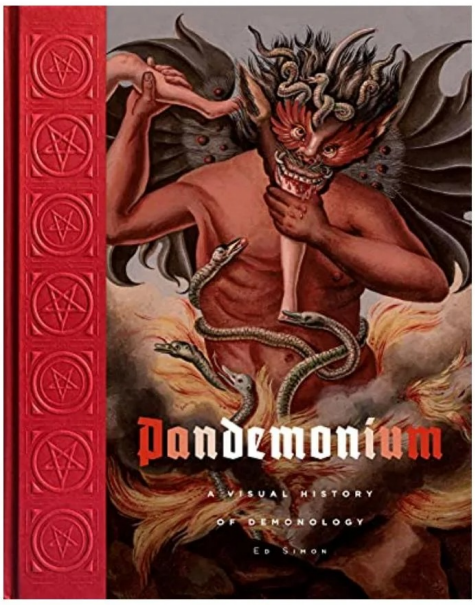
Other Books with Lindall
Paradise Lost Art



Pandemonium : A Visual History of Demonology, Ed Simon, 400 pp. With 2 page spread of Lindall art
Publisher Cernunnos ISBN-10 1419756389
ISBN-13 9781419756382 2021

Ed Simon is one of the most brilliant young writers and scholars of our time. His ***Pandemonium*** functions as a compendium of Lucifer's subjects, from Dante's The Divine Comedy to John Milton's Paradise Lost with a two page spread of art by ***Terrance Lindall***. Containing rarely seen illustrations of very old treatises on demonology, as well as more well-known works by the great masters of Western painting, this book celebrates the art of hell like never before. Packed with over 400 amazing color illustrations.
Sales numbers: unknown

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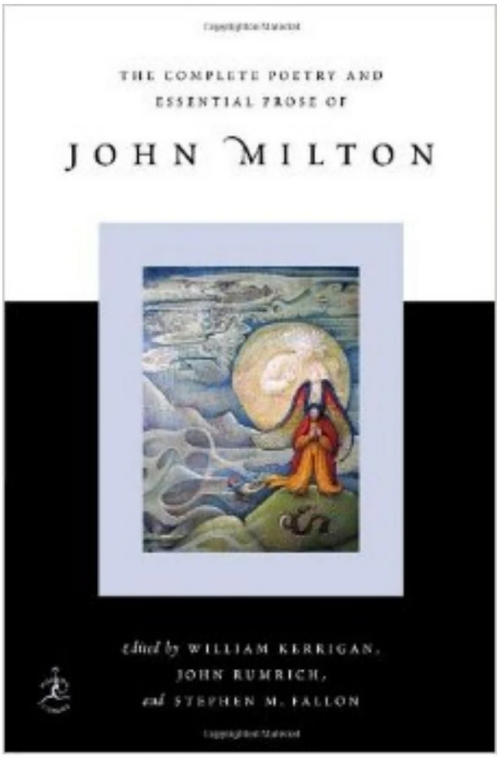
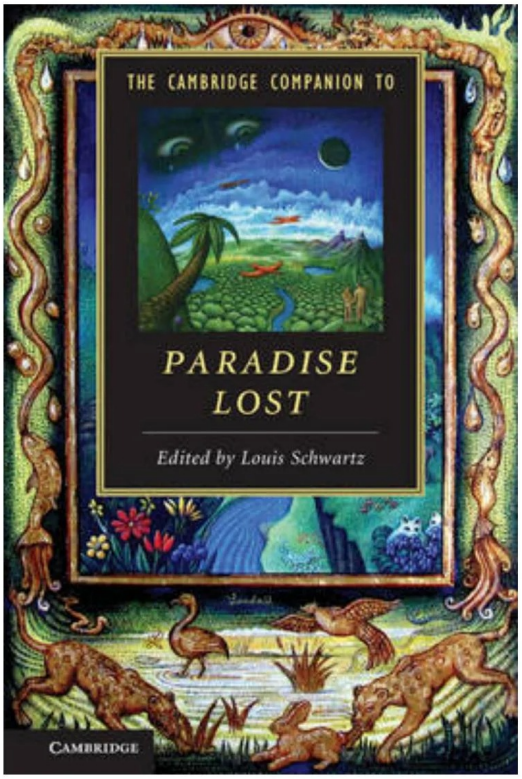


Left: Cover art by Lindall

Praise

"Over the coming months, [John Milton's] 400th anniversary will be celebrated in many different ways, but it is highly unlikely that any of the tributes he receives will do as much for him as the appearance of the Modern Library edition of his collected poetry and selected prose. The edition is a model of its kind, well designed and attractively produced. There are scholarly but unintimidating footnotes and helpful introductions to the major works. Spelling and punctuation have been modernized -- a difficult decision but the right one….A great deal has been packed in, but Milton has still been left room to breathe. The whole enterprise is meant to be reader-friendly, and it succeeds." — *The Wall Street Journal*



Left: Cover art by Lindall

This Companion presents fifteen short, accessible essays exploring the most important topics and themes in John Milton's masterpiece, Paradise Lost. The essays invite readers to begin their own independent exploration of the poem by equipping them with useful background knowledge, introducing them to key passages, and acquainting them with the current state of critical debates. Chapters are arranged to mirror the way the poem itself unfolds, offering exactly what readers need as they approach each movement of its grand design..

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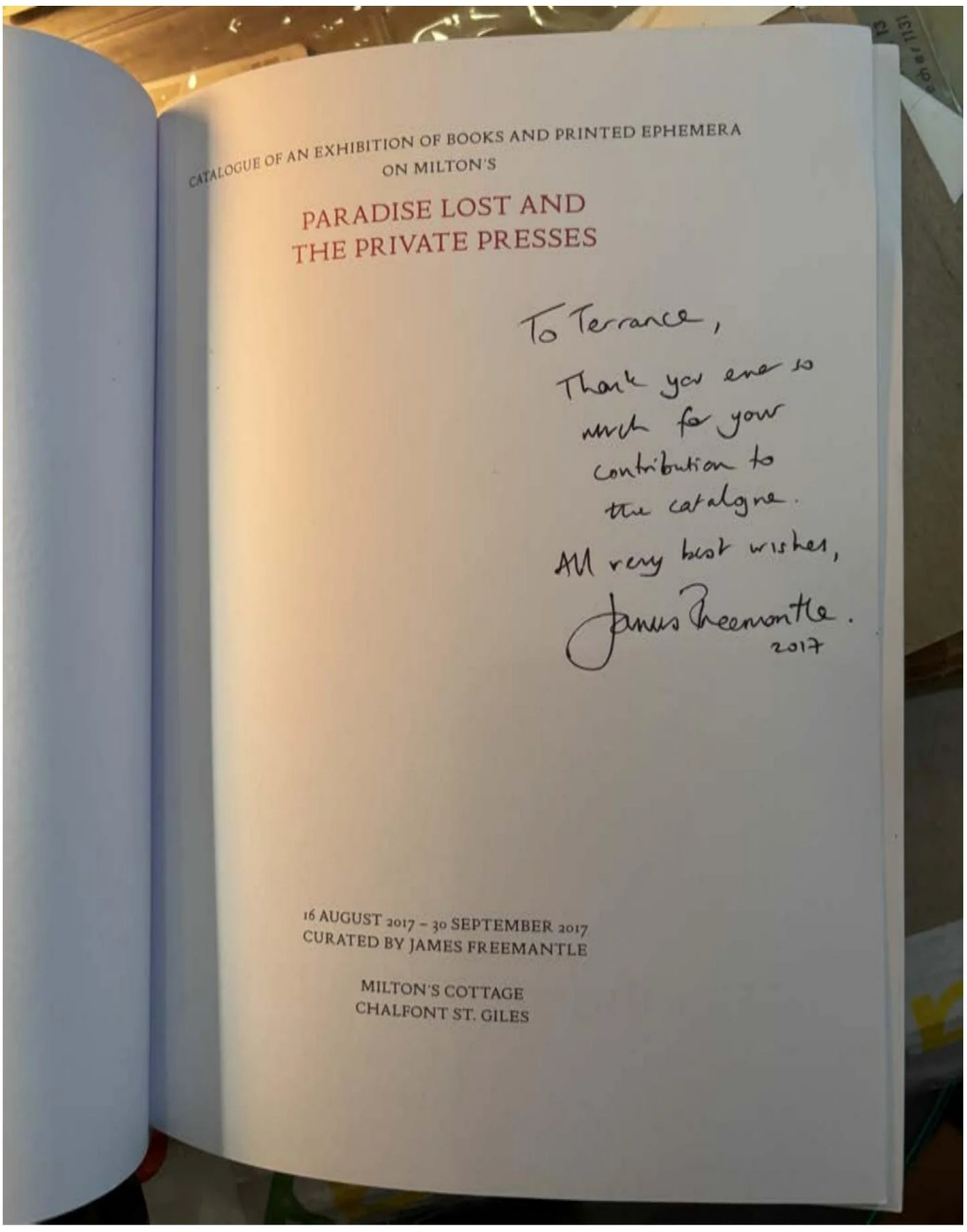
The ST JAMES PARK PRESS is the private press of James Freemantle

John Dugdale Bradley, Chairman of Milton's Cottage, encouraged James to use my art in his illustrious Book. John Had visited me to promote his successful fundraising project. The book was part of the exhibit at Milton's Cottage.



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Above: John Dugdale Bradley, Trustee of Milton's Cottage along with Kelly, the Cottage Business Manager, visited Terrance Lindall in 2016. Terrance is showing off some of his treasures at the Yuko Nii Foundation.

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Lindall's Paradise Lost Opera

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Lindall's Paradise Lost Website

Lists many scholars and writers
commenting on my Paradise Lost

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RARE BOOKS

THE GOLD ILLUMINATED ELEPHANT FOLIO : JOHN MILTON'S PARADISE LOST

TYPE	Rare Books
PUBLICATION DATE	[2013]
CALL NUMBER	637518
CREATOR	Lindall, Terrance R
PROVENANCE	Gift of Dr. Joseph Wittreich, 2013.
DIMENSIONS	28 cm
ASSOCIATED PEOPLE	Milton, John, (1608-1674.) Lindall, Terrance R., (1942-) Wittreich, Joseph Anthony

IMAGE NOT AVAILABLE

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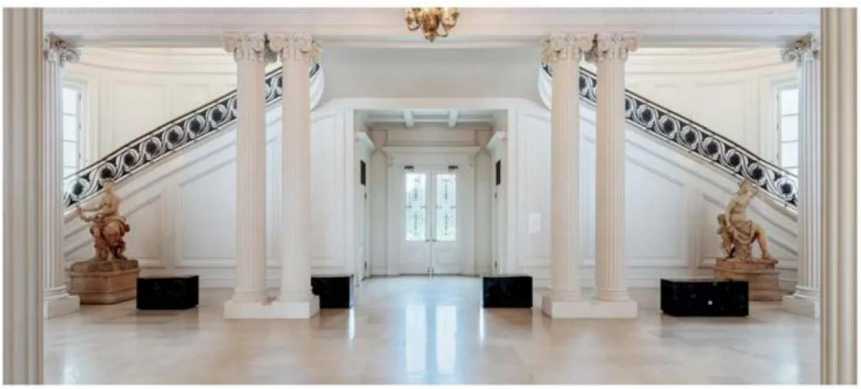

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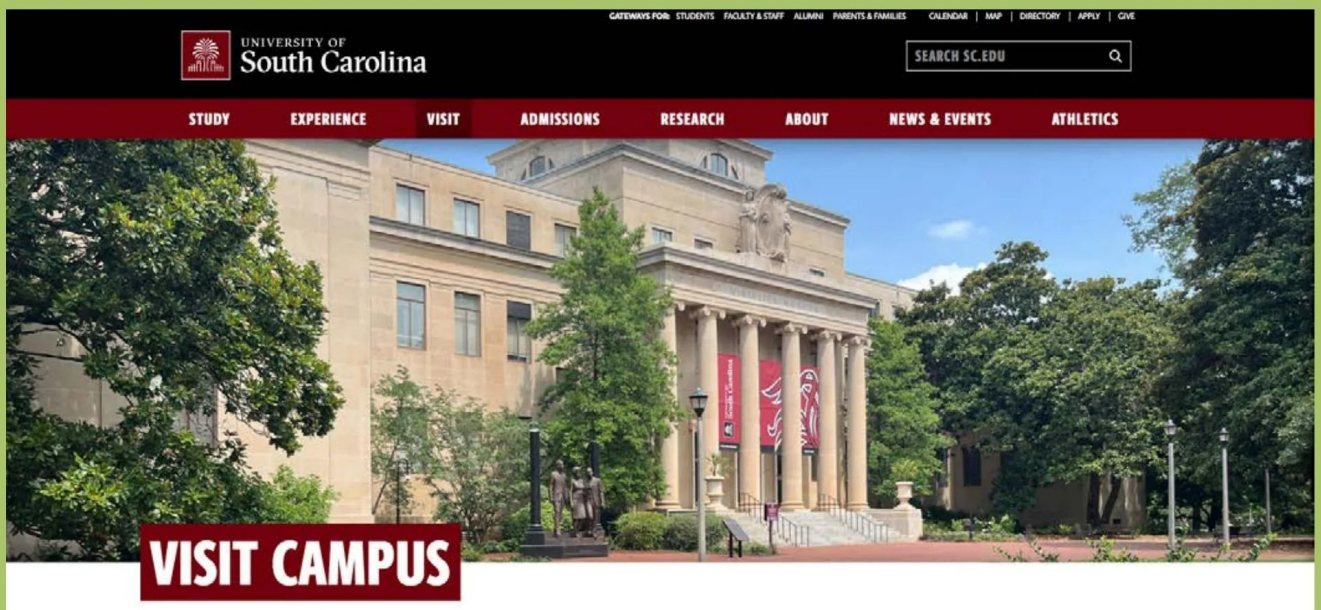
https://sc.edu/about/offices_and_divisions/university_libraries/browse/irvin_dept_special_collections/collections/robert_wickenheiser_collection_of_john_milton.php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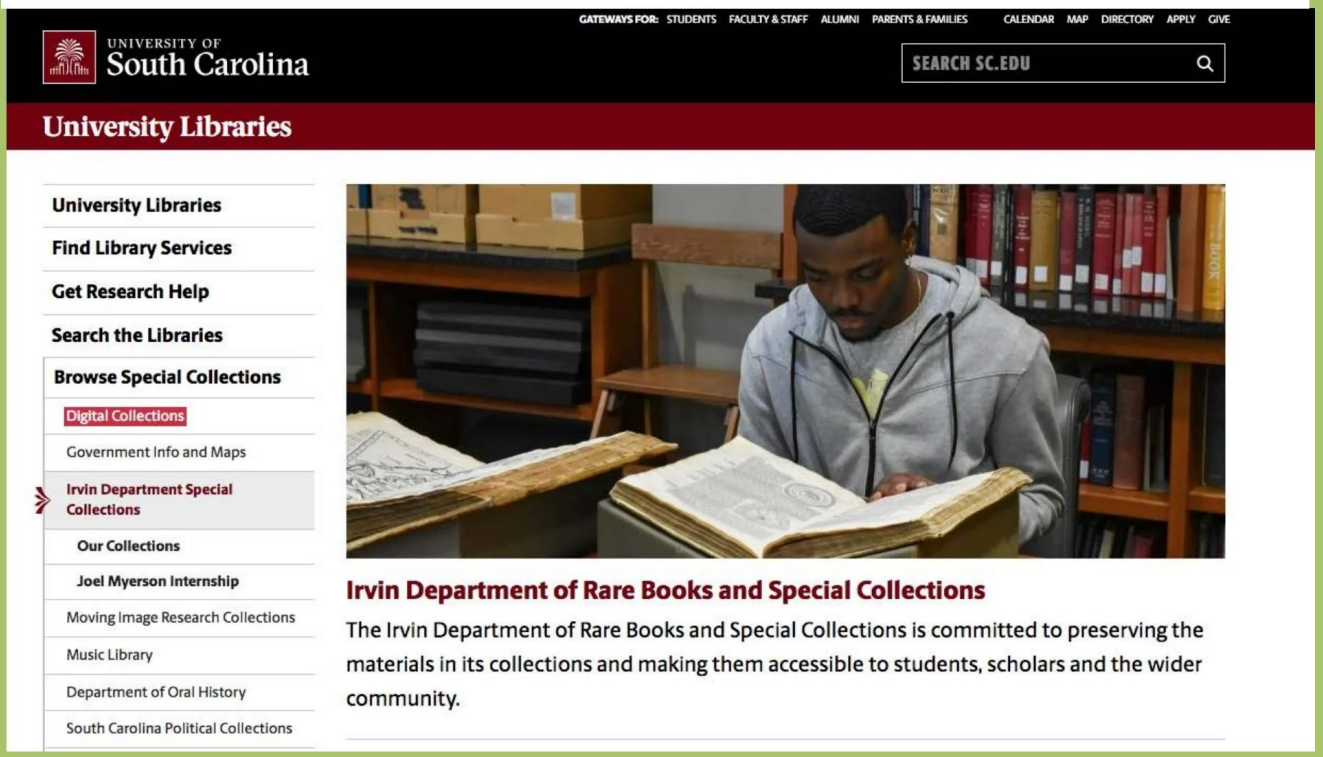
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My Paradise Lost art appeared in this issue of Heavy Metal magazine: circulation183,865.

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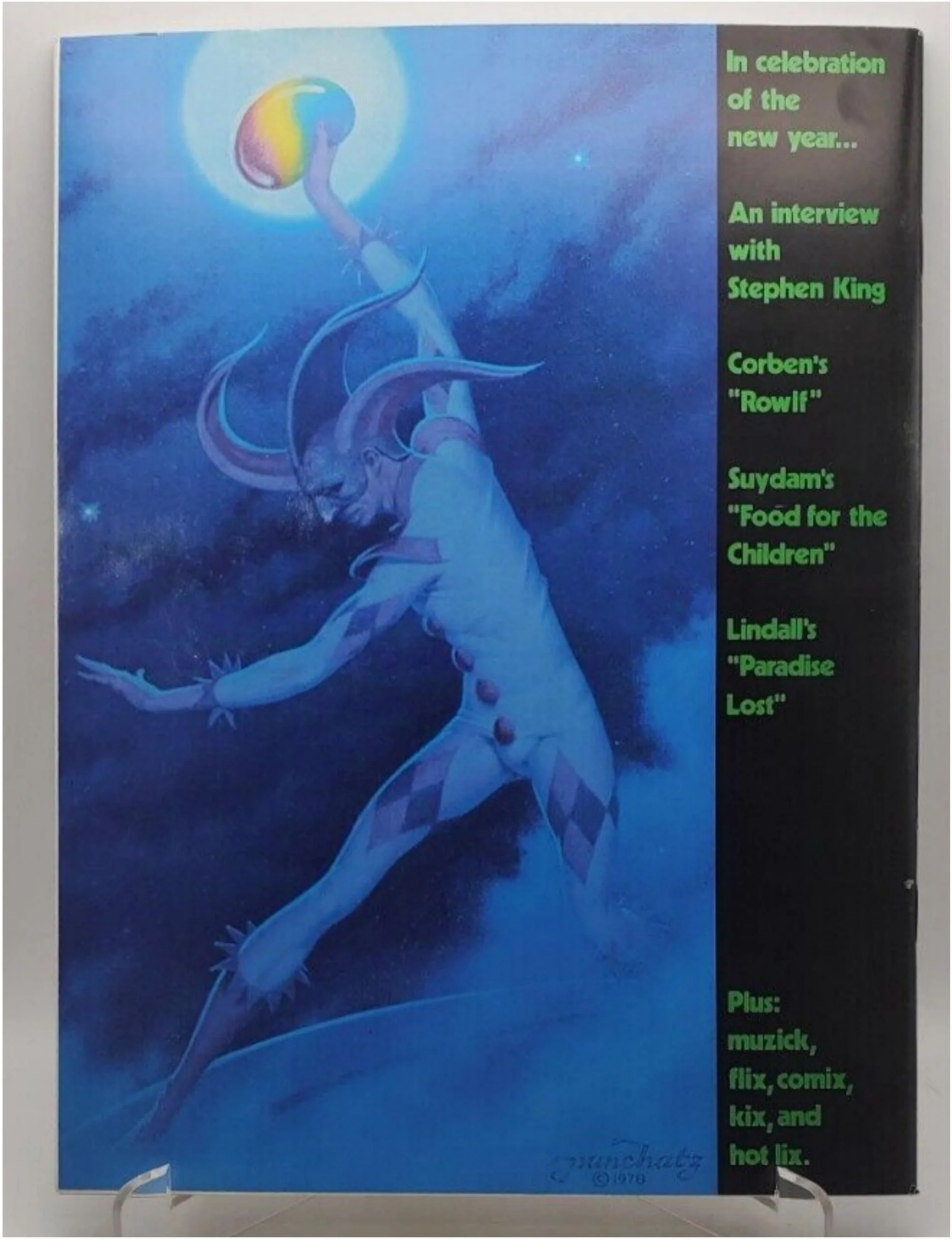
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